

Feitshans creates two worlds for **Chuck**

Camera
ARRI 416

Film Stocks
KODAK VISION2 500T 7218 and KODAK VISION2 200T 7217

Chuck Bartowski is a computer geek and card-carrying member of the nerd herd. His whole life changes when he receives an email that is subliminally filled with top-secret government data. Armed with a photographic memory, he innocently downloads an entire server of sensitive information into his brain. Chuck suddenly finds himself fighting terrorists and assassins instead of computer viruses.

Appropriately named after its unlikely hero, *Chuck* is a one-hour, action-comedy series starring Zachary Levi. The new NBC series is from executive producer-writer Josh Schwartz (*Gossip Girl*) and executive producer-director McG (*Charlie's Angels*).

"If there was a nerdy James Bond, that would be our Chuck," Buzz Feitshans IV says. The cinematographer previously worked with Schwartz on *The O.C.* "When I talked to the producers about the look they envisioned, they felt it needed a lot of color. They wanted something similar to the look of the *The O.C.* but lightened up."

Chucks "day job" is at a Buy More Electronics store. His new career as a secret agent takes him to a variety of locations. Each episode is shot over nine days, typically with four or five days on a soundstage, three days on location, and one second-unit day to shoot chase scenes or fights.

"We have two distinctive looks for the different worlds that Chuck now lives in," explains Feitshans. "The interior of the Buy More store and his regular life features brighter lighting. His spy life is much darker. We want to separate the looks as much as possible to emulate his actual life and this newly-adopted spy world that opposes all normalcy. I am basically the quality-control person on the floor every day, so I

make sure that these themes that were laid down by Josh and McG are maintained throughout the season."

Chuck is produced in Super 16mm format. Feitshans generally covers the action with two of the new ARRI 416 cameras, operated by Neil Toussaint and Leo Napolitano. Visual effects scenes are filmed in 35mm format.

We can hang those very quickly. They are very light and can be handheld, so we can actually put one in someone's hand and chase people around. The biggest benefit is that they don't need to be contained."

Feitshans generally works on longer form movies for the cinema and television. He says that the fast pace of episodic TV "fits" the

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"We are still finding our way to a certain extent," Feitshans says. "We've got certain style elements that we are establishing, like wider lenses when we get into the real funny stuff."

Images are recorded on KODAK VISION2 500T 7218 and 200T 7217 films. "I'll freely switch back and forth between the 7217 and 7218 depending on the balance of the scenes and the available light," Feitshans says.

With a limited number of days to shoot each episode, Feitshans and gaffer Bob Field have discovered ways to save time along the way. "We use small Chimeras that contain five bulbs and work pretty well at a fixed distance," he says. "They are good inside of 10 feet and don't need to be trimmed by the grips very much because they have grids on them.

way he works. "You never have a moment to stop. It is just a rolling ball that keeps going and I like that."

